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New Haven silversmith, which includes not only an entire plated tea service, but among the tools of his shop records a plating-mill. This would seem to point to the probability that Bradley was engaged in the manufacture of Sheffield ware, but the evidence is only circumstantial, and before the truth can be determined more research is required. It would be extremely interesting to prove that much of the pedigreed Sheffield plate in this country (and especially that in the churches of New England, which is remarkably "Colonial" in style), was made by the Colonial craftsmen. We know that the platers of Sheffield and Birmingham were alive to the importance of the Colonial trade and fashioned objects especially to cater to Colonial tastes. Mr. Bradbury calls attention to a number of forms which seem to have been designed solely for the American trade, examples of which even are not found in England. Among these the wine cooler in the form of a tub, which is shown in the Exhibition, and the pair of wire cake-baskets are numbered. S. W. W.

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## Further Notes on the Captain Cook Wallpaper

SINCE the publication of the October BULLETIN further information about the Captain Cook Wallpaper has been brought to our notice. It will be remembered that a duplicate series is to be found in the Ham House, Peabody, and now William Allen Smith, Esq., of Portland, Maine, calls our attention to a third example covering the walls of the octagon drawing room of the Ruel Williams Mansion, 74 Cony Street, Augusta. In this set there are twenty panels (although some are in duplicate) and the ones over the fireplace are not in the Museum's series. But the most interesting fact is that a small octavo booklet is still extant, printed at the time the paper was made and describing each panel in detail. The title of this pamphlet reads:

LES SAUVAGES DE LA MER PACIFIQUE TABLEAU  
POUR DECORATION EN PAPIER PEINT  
COMPOSÉ SUR LES DÉCOUVERTES FAITES PAR LES CAPITAINES COOK, DE LA  
PÉROUZE ET AUTRES VOYAGEURS, FORMANT UN PAYSAGE EN  
NUANCE, EXÉCUTE SUR VINGT LÉS OU LARGEUR DE  
PAPIER DE VINGT POUCES, SUR QUATRE-  
VINGT-DIX DE HAUTEUR.

A. MACON  
DE L'IMPRIMERIE DE MOIROUX, RUE FRANÇHE

AN XIII

DE LA FABRIQUE  
DE JOSEPH DUFOUR  
ET COMPE. Á MACON.

This enables us to date the paper accurately: the thirteenth year of the Republican calendar corresponds to 1803-04; further, we know from information supplied by Mr. Smith that the paper was selected especially for the Ruel Williams Mansion when it was built in 1807. Governor Bowdoin, then Ambassador to France, was a personal friend

of the original owner (Mr. Smith's great grandfather) and chose this paper for the octagon drawing-room, as well as the Brussels carpet.

It is interesting to note that the design is not based wholly on Captain Cook's voyages, Jean-Francois de Galaup, *Compte de la Pérouse* sailed in 1785 in command of the French Government expedition to discover the northwest passage, and to explore the west coast of North America, the Islands of the Pacific, Japan and China. He visited the Hawaiian Islands in the autumn of 1786, there discovering Necker Island. From Kamchatka, in 1787, he sent home his journals and notes overland. In 1788, after visiting the Samoan Islands and Australia, he was heard of no more. In 1826 wreckage of what was supposed to be ships was found on the reefs of Vanikoro, a small island to the north of the New Hebrides. His voyages, edited by Milet Mureau, were published in four volumes, in 1797, six years before this wallpaper was made.

Although most of the scenes on the paper can be traced to Captain Cook's journals, yet indeed some of the descriptions may be borrowed from *La Pérouse*. It is more than likely, however, that his name was placed on the title page more to strike an appealing note to French purchasers than for any other purpose. The booklet describes twenty separate panels and gives the numbers to be arranged in each tableau; two tableaus of ten each, three of six each, or four of five each. No dado and frieze are included in the descriptions.

The Museum's series of the Captain Cook wallpaper has just been put on view in the southwest pavilion, where a new furniture nitch has been established with mahogany dining room furniture of the late eighteenth and early nineteenth centuries. H. H. F. J.

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## Recent Purchase of Pennsylvania German Pottery

Illustrated on page 26 are four pieces of Pennsylvania-German slipware, included in a recent purchase of examples of this pottery. The covered jar in the center of figure 2 was made by Jacob Scholl, about 1830. It is of a pleasant pastry yellow, with characteristic sgraffito decorations the deep red of the under clay, and the leaves and petals touched with blue-green. The Scholl pottery at Tyler's Port was started by Michael Scholl early in the nineteenth century, and was continued until at least 1832 by his son Jacob. Sgraffito decoration seemed to be their sole way of ornamenting their ware; in no pieces known to be made by the Scholls is slip-tracing employed. The two plates shown in the same figure are unidentified, and, although not unlike either in decoration or in workmanship the covered-jar, it cannot be safely said that they are also by Scholl. The slip is of a slightly warmer hue, and the clay body is not precisely the same. They are, nevertheless, excellent examples of this ware.

The large jar shown in figure 1, dated 1787, is possibly by Christian Klinker, who had, in 1792, resided near Bucksville and been